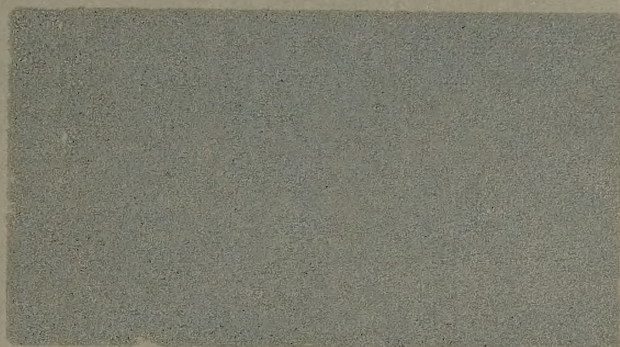


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ALFREDO CASELLA

ITALIA

OP. 11

PARTITURA

UNIVERSAL-EDITION

No. 3234



M
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C34 I8




HERRN LEON JEHIN GEWIDMET.

ITALIA
RHAPSODIE
POUR
GRAND ORCHESTRE
COMPOSÉE PAR
ALFREDO CASELLA
OP. 11
PARTITION



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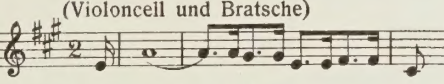
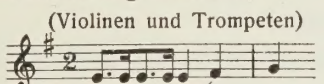
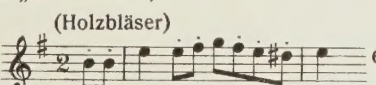
Zur Einführung.

A. Namen und Ursprung der Volkslieder, welche in der vorliegenden Rhapsodie verwendet wurden:

I. Im ersten Teil:

1. das Lied:  etc., ein wilder Fluch eines Liebhabers gegen seine Geliebte, stammt aus Vallelunga in der Provinz Caltanissetta;
2. das Lied:  etc. ist eine Klage, die die unglücklichen Zolfatai (Arbeiter in den Schwefelgruben) während ihrer schrecklichen Arbeit singen (Provinz Caltanissetta);
3. das Lied:  etc. ist eine Hymne, welche während der Prozession am Charfreitag in Caltanissetta gesungen wird;
4. das Lied:  etc. ist eine Weise, mit welcher Frauen von Catitu (Matrosenviertel von Trapani) ihre Arbeit begleiten, welche darin besteht, daß sie Taue auf Marmorblöcke schlagen.

II. Im Finale:

1. das Lied  etc., die berühmte neapolitanische Weise „Funiculi-Funiculà“ von Luigi Denza, ist so allgemein bekannt, daß sie keinerlei Erklärung erfordert;
2. das Fragment:  etc. findet sich in einer neapolitanischen Weise von Mario Costa, betitelt „Lariulà“;
3. das Fragment:  etc. ist ein Teil des berühmten neapolitanischen Liedes „A marechiarè“ von F. Paolo Tosti.

B. Anmerkung zur Aufnahme in die Konzertprogramme:

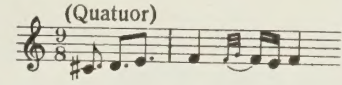
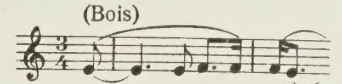
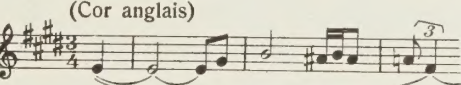
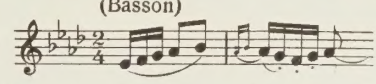
In dieser Rhapsodie wollte der Komponist das sizilianische und neapolitanische Leben musikalisch versinnbildlichen (ohne sich jedoch ein Programm setzen zu wollen); das erstere, wie es sich tragisch, abergläubisch, leidenschaftlich unter der schrecklichen Sonnenglut oder in der Hölle der Schwefelgruben (zolfatare) abspielt, das zweite in seiner ganzen Ausgelassenheit und Sorglosigkeit, in seinem frenetischen Freudentaumel inmitten des Zaubers des Golfes von Neapel.

NB. Die Lieder des ersten Teiles finden sich in der Sammlung „Canti della terra e del mare di Sicilia“, veröffentlicht durch Alberto Favara, im Verlag Ricordi in Mailand. Die Firma Ricordi ist gleichfalls Eigentümerin des Liedes von Denza.


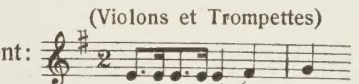
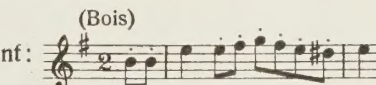
Avant-propos.

Noms et origines des chants populaires employés dans a présente Rhapsodie:

I^o. Dans la première partie:

- 1^o le chant:  etc., féroce imprécation d'un amant à sa maîtresse, provient de Vallelunga, dans la province Caltanissetta;
- 2^o le chant:  etc., est une lamentation que chantent les malheureux Zolfatai (souffriers) pendant leur horrible travail, dans la province de Caltanissetta;
- 3^o le chant:  etc., est une hymne qui se chante pendant la procession du Vendredi Saint, à Caltanissetta;
- 4^o le chant:  etc., est un chant de travail avec lequel certaines femmes du Catitu (quartier marin de Trapani) accompagnent leur tâche, qui consiste à frapper des câbles sur des blocs de marbre;

II^o. Dans le Finale:

- 1^o le chant:  etc., célèbre chanson napolitaine de Luigi Denza, intitulée „Funiculi-Funiculà“ est trop universellement populaire pour nécessiter la moindre explication;
- 2^o le fragment:  etc., se trouve dans une chanson napolitaine de Mario Costa, intitulée: „Lariulà“;
- 3^o le fragment:  etc., fait partie de la célèbre chanson napolitaine „A marechiarè“, de F. Paolo Tosti.

Note destinée aux programmes de concerts:

Dans cette Rhapsodie, le compositeur a voulu évoquer musicalement (mais sans le moindre programme!) les vies sicilienne et napolitaine; la première se déroulant tragique, superstitieuse, enfiévrée, sous le soleil terrible qui flamboie, ou dans l'enfer des zolfatare (souffrières), tandis que la seconde éclate turbulente, insouciante, frénétiquement ivre de joie, au milieu de l'enchantement du golfe de Naples.

NB. Les chants de la première partie se trouvent dans le remarquable recueil „Canti della terra e del mare di Sicilia“, publié par les soins d'Alberto Favara chez l'éditeur Ricordi à Milan. La maison Ricordi est également propriétaire de la chanson de Denza.

Orchesterbesetzung:

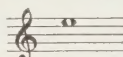
Holzbläser:

- 1 kleine Flöte (3. große Flöte)
- 2 große Flöten
- 3 Oboen (1. wechselt mit Englisch Horn)
- 1 Klarinette in D (Es)*)
- 2 Klarinetten in A (B)
- 1 Baßklarinette in A
- 3 Fagotte
- 1 Kontrafagott*)

Blech:

- 4 Hörner in F
- 4 Trompeten in C
- 3 Posaunen
- 1 Baßtuba

Schlaginstrumente:

- 4 Pauken
- 5 Musiker erforderlich. {
 - Glockenspiel
 - Kleine Trommel
 - Tamburin
 - Triangel
 - Tamtam
 - 3 Paar Becken
 - Große Trommel (mit Becken)
 - Glocke in 

Saiteninstrumente:

- 2 Harfen
- 20 erste Violinen
- 18 zweite Violinen
- 14 Bratschen
- 14 Violoncelle
- 12 Kontrabässe (mit Kontra-C-Saite)

*) Im Notfalle ad libitum.

Composition de l'orchestre:

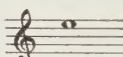
Bois:

- 1 Petite Flûte (joue aussi la 3^e grande Flûte)
- 2 Grandes Flûtes
- 3 Hautbois (le I^r joue aussi le Cor anglais)
- 1 Petite Clarinette*) alternativement en *ré* et *mi* ♭
- 2 Clarinettes alternativement en *la* et *si* ♭
- 1 Clarinette-basse en *la*
- 3 Bassons
- 1 Contrebasson*)

Cuivres:

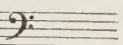
- 4 Cors en *fa*
- 4 Trompettes en *do*
- 3 Trombones
- 1 Tuba

Batterie:

- 4 Timbales
- 5 exécutants {
 - Glockenspiel
 - Tambour militaire
 - Tambourin
 - Triangle
 - Tamtam
 - 3 Cymbales
 - Grosse caisse (avec deux Cymbales attachées)
 - 1 Cloche 

- 2 Harpes à pédales

Quatuor:

- 20 Premiers Violons
- 18 Seconds Violons
- 14 Altos
- 14 Violoncelles
- 12 Contrebasses (possédant la 5^e corde grave )

*) Ad libitum dans les cas de force majeure.

Alfredo Casella, Op.11.

Flauto 1.2.

Flauto piccolo.

1. 2.
Oboe.
3.

Clarinetto piccolo in re.

Clarinetto 1.2. in la.

Clarinetto basso in la.

1. 2.
Fagotto.
3.

Contrafagotto.

1. 3.
Corno in fa.
2. 4.

1. 2.
Tromba in do.
3. 4.

Trombone 1.2.
Trombone 3.
Tuba.

Timpani.

Tamburo militare.

Piatto.

Arpa 1.

Arpa 2.

Violino 1.

Violino 2.

Viola.

Violoncello.

Contrabasso.

Lento, grave, tragico. *Con molta fantasia.*

con due bacchette di legno

Lento, grave, tragico. Con molta fantasia. *allargando* - -

sulla 4^a corda

sulla 4^a corda

⊕ Avec deux baguettes de bois (Mit Holzschlägel).

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U. E. 3234.

U. E. 3234

[illegible]

U. E. 3284

Allegro feroce, violento, veemente.

la fermata
sia breve! 

2

la fermata
sia breve! \oplus

Fl.1.2.

Fl.picc.

1.2.
Ob.

3.

Clin.re.

Cl.1.2.
in la.

Cl.-b.
in la.

1.2.
Fag.

3.

C.-Fag.

Allegro feroce, violento, veemente.

1. 3. Corinfa 2. 4. 1. 2. Trbaindo 3. 4. 1. 2. Trbne. 3. Trbne. Tb. Timp. T. m. Pi. Arp. 1. Arp. 2.

Allegro feroce, violento, veemente.

VL1. *ff* *sempre ff*

VL2. *ff* *sempre ff*

Vla. *ff* *sempre ff*

Vlc. *ff*

Cb. *ff*

f la fermata
sia breve! \oplus

Allegro feroce, violento, veemente.

2

Allegro feroce, violento, veemente.

la fermata sia breve! Φ

Fl.1.2.

Fl.picc.

1.2.

Ob.

3.

Clin.re.

Cl.1.2. in la.

Cl.b. in la.

1.2.

Fag.

3.

C.-Fag.

Allegro feroce, violento, veemente.

1.3.

Corinfa

2.4.

1.2.

Trbaindo

3.4.

1.2.Trbne.

3.Trbne. Tb.

Timp.

T.m.

Pi.

Arp.1.

Arp.2.

Allegro feroce, violento, veemente.

Vl.1.

Vl.2.

Vla.

Vlc.

Cb.

2

ff

Φ Court arrê (kurzer Halt).

U. E. 3234.

la fermata sia breve! Φ

f la fermata
sia breve! \oplus

Stringendo.

Fl. 1.2.

Fl. pice.

1.2.
Ob.

3.

Cl. in re.

Cl. 1.2.
in la.

Cl. b.
in la.

1.2.
Fag.

3.

C. Fag.

Stringendo.

1.3.
Cor. in fa.

2.4.

1.2.
Tr. b. in do.

3.4.

1.2. Tr. b. in e.

3. Tr. b. in e.
Tb.

Timp.

Stringendo.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

sempre simile

Allargando.

Ob.1. prende il Corno inglese.

Allargando.

Allargando.

4

This page of a musical score, numbered 13 in the top right corner, contains the following instruments and parts:

- Fl. 1.2.** (Flute 1 and 2)
- Fl. picc.** (Piccolo Flute)
- C. ingl.** (Corno Inglese / English Horn)
- Ob. 2.3.** (Oboe 2 and 3)
- Cl. in re.** (Clarinet in E)
- Cl. 1.2. in la.** (Clarinet 1 and 2 in A)
- Cl. b. in la.** (Bass Clarinet in A)
- 1.2. Fag.** (Bassoon 1 and 2)
- 3. C.-Fag.** (Contrabassoon)
- 1.3. Cor. in fa.** (Horn 1 in F)
- 2.4.** (Horn 2 in F)
- 1.2. Trba. indo.** (Trumpet 1 and 2 in D)
- 3.4.** (Trumpet 3 and 4 in D)
- Trbne. 1.2.** (Trumpet 1 and 2 in B)
- Trbne. 3. Tb.** (Trumpet 3 and 4 in B)
- Timp.** (Timpani)
- Campi.** (Cymbals)
- Trgl.** (Triangle)
- Tam.** (Tamtam)
- Pi.** (Percussion)
- G. C.** (Gong)
- Arp. 1.** (Arpeggiator 1)
- Arp. 2.** (Arpeggiator 2)
- Vi. 1.** (Violin 1)
- Vi. 2.** (Violin 2)
- Vla.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabasso)

The score includes various dynamic markings such as *f* (forte), *dim. sempre* (diminuendo sempre), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianississimo). The tempo marking *allargando* is present at the top and bottom of the page. The page number 13 is located in the top right corner.

Fl. 1.2.

C. ingl.

Cl. 1.2.
in la.

Cl. b.
in la.

1.2.
Fag.

3.

C.-Fag.

1.3.
Cor. in fa

2.4.

Trba. 1.2.
in do.

Tam.

G. C.

Vl. 1.

Vl. 2.
div.

Vla.
div.

Vlc.
div.

Cb.

f dim.

mp

f dim.

mp

f dim.

mp

f dim.

mp

f dim.

mp

p

pp

p

pp

mf

pp

ppp

pp

mf

p

mf

poco

pp

mf

p

mf

pp

mf

p

mf

pp

mf

p

mf

7

This page of a musical score, likely for a symphony, contains staves for the following instruments and parts:

- Flutes 1, 2, and 3 (Fl. 1.2.3.):** The first staff shows a melodic line with dynamic markings of *pp* and *pp espress.*
- Clarinet 1 in B-flat (Cl. 1.2. in la.):** The second staff features a melodic line with dynamic markings of *pp*, *mf espr.*, and *pp espress.*
- Clarinet in B-flat (Cl. b. in la.):** The third staff has a melodic line with dynamic markings of *mf espress.* and *pp espress.*
- First and Second Bassoons (1. 2. Fag.):** The fourth staff shows a melodic line with dynamic markings of *pp* and *pp espress.*
- Third Bassoon (3. Fag.):** The fifth staff has a melodic line with dynamic markings of *p* and *pp espress.*
- Contrabassoon (C-Fag.):** The sixth staff features a melodic line with dynamic markings of *pp* and *pp espress.*
- First and Second Cor Anglais (1. 3. Corin fa. / 2. 4. Corin fa.):** The seventh and eighth staves show melodic lines with dynamic markings of *pp* and *pp espress.*
- First and Second Trumpets (1. 2. Trbue. / 3. Trbue. Tb.):** The ninth and tenth staves feature melodic lines with dynamic markings of *pp* and *pp espress.*
- Timpani (Timp.):** The eleventh staff shows a melodic line with dynamic markings of *pp* and *ppp*.
- Tam-tam (Tam.):** The twelfth staff is empty.
- Gong (G. C.):** The thirteenth staff is empty.
- Violins 1 and 2 (Vl. 1. / Vl. 2.):** The fourteenth and fifteenth staves show melodic lines with dynamic markings of *mf espress.*, *pp*, and *ppp*.
- Viola (Vla.):** The sixteenth staff features a melodic line with dynamic markings of *mf espress.*, *p*, and *ppp*.
- Violoncello (Vlc.):** The seventeenth staff shows a melodic line with dynamic markings of *pp* and *ppp*.
- Double Bass (Cb.):** The eighteenth staff features a melodic line with dynamic markings of *pp* and *ppp*.

The score includes various dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *ppp* (pianississimo), and *pp espress.* (pianissimo with emphasis). It also includes performance instructions like "1. 3. senza sordino" (1st and 3rd without mutes) and "con sordino" (with mutes).

10

Lento assai. Calmo.

dolce, espressivo con fantasia e libertà

C. ingl. *pp* *mf*

Cl. 1. in la

1. 2. Fag.

3.

1. 3. Cor. in fa

2. 4.

Timp. (bacchette di spugna.) *tr.* *pp* quasi impercettibile

Campana. *mp* *pp*

N.B. Tutte le note debbono lasciarsi vibrare

Vi. 1. Lento assai. Calmo. *div.* *pp* con sord.

Vi. 2. *div.* *pp* con sord.

Vla. *pp* con sord. *div.*

Vlc. *pp* con sord. *div.* *espress.*

Cb. *pp* con sord. *div.*

10

11

12

poco rall. a tempo

C. ingl. *meno p*

Timp. *tr.* *p* *ppp*

Campana. *più pp* *mp* *p* *pp*

Vi. 1. *ppp*

Vi. 2. *ppp*

Vla. *ppp*

Vlc. *ppp*

Cb. *ppp*

11

12

Fl. 1.2. *mf espress.*

C. ingl. *mf* *f* *sost.*

Cl. 1. in la. *mf espress.*

Fag. 1. *mp espress.* *mf*

Timp. *p* *dim. molto*

Campana. *p* *pp* *pp* *p* *più p* *pp*

Arp. *mf* (arm.)

Vi. 1. *mp* *espress.*

Vi. 2. *mp* *espress.*

Vla. *mp* *espress.*

Vlc. *mp* *espress.*

Cb. *mp*

13

Fl. 1.2. *come lontano, con tutta l'espressione possibile*

C. ingl. *pp* *p* *rall.* *pp*

Cl. 1. in la. *Clar. 1. 2. mutano in si b.*

Timp. *pppp* *ppp* *pppp*

Campa. *pp* *ppp* *pppp*

Violino solo. *senza sord.* *ppp* *p espress. assai* *ppp*

Vi. 1. *ppp*

Gli altri. *ppp*

Vi. 2. *ppp*

Viola solo. *senza sord.* *ppp* *p espress. assai* *ppp*

Vla. *ppp*

Le altre. *ppp* *p espress.*

Vecello solo. *senza sord.* *ppp* *p espress. assai* *ppp*

Vlc. *ppp*

Gli altri. *ppp*

Cb. *senza sord.* *ppp*

14

U. E. 3234.

Allegretto grazioso, poco mosso.

Fl. 1. 2. Solo. *f* riprende il 1° Oboe. *mf* Solo. *tr*

(ingl.) *ppp*

Arp. 1. Solo. *fgliss. ad lib.* *si lasci vibrare*

Arp. 2. Solo. *mf glist. ad lib.* *si lasci vibrare*

Allegretto grazioso, poco mosso.

Vl. solo *mf pizz.* cogli altri

Vl. 1. *mf pizz.* senza sord.

Vl. 2. *mf pizz.* senza sord.

Vla. solo *mf pizz.* colle altre

Vla. *marc.* *mf pizz.* senza sord.

Vlc. solo *mf pizz.* cogli altri

Vlc. *mf pizz.* senza sord.

(Cb.) *mf pizz.* senza sord.

15 16

Fl. 1. 2. *tr* *mp* *tr* Solo. *mf dolce e con malizia* *sf*

1. *mf* *p*

Fag. *mf* *p*

2. 3. *mf* *p*

Arp. 1. *mf* *p* senza arpeggiare

Arp. 2. *mf* *p* senza arpeggiare

15 16

1. Fag. *mf* *mf* *p come eco* *p*

2. 3. *sf* *sf*

Arp. 1. *pp*

Arp. 2. *pp*

17

1. Fag. *espress.*

2. 3. *p espress.*

Arp. 1. *mp*

Arp. 2. *mp*

17

18

Fl. 1. 2. *Solo. mf grazioso* *sf* *sf*

Ob. 1. *Solo. mf grazioso* *sf* *sf*

Cl. 1. si b. *Solo. scherzando, con spirito* *sf* *sf*

Fag. 1. 2. *mf* *sf* *sf*

Timp. *(bacchette ordinarie)* *pp*

Arp. 1. *p*

Arp. 2. *p*

Vl. 1. *pizz. div. pp*

Vl. 2. *pizz. div. pp*

Vla. *pizz. div. pp*

Vlc. *pizz. div. pp*

Cb. *pizz. pp*

18 *pp*

Fl. 1.2. *sf*

Fl. picc.

Ob. 1. *sf*

Cl. picc. in mi b.

Cl. 1. si b. *espress.*

Fag. 1.2.

Timp.

Arp. 1. *meno p*

Arp. 2. *piu f*

Vl. 1. *mf* unis.

Vl. 2. *mf* unis. non div.

Vla. *mf* unis. non div.

Vlc. *div.*

Cb. *mp*

Soli *f ma non troppo scherzando, con spirito*

Solo *f ma non troppo*

Solo *schierzando, con spirito f ma non troppo*

Soli *f espress.*

arco *f espress. f ma non troppo*

Fl. 1.2. *ten.*

Fl. picc. *ten.*

Cl. picc. in mi b. *ten.*

Fag. 1.2.

Timp.

Arp. 1.

Arp. 2.

Vl. 1.

Vl. 2.

Vla.

Vlc. *sf*

Cb. *sf*

espress.

espress.

espress.

*) Se nell'orchestra non c'è Clarinetto piccolo, il Flauto 1° dovrà eseguire le seguenti 12 battute all' 8^{va} grave, cioè all' unisono del Flauto 2°

Fl. 1.2. *pp* *f* *tr*

Fl. picc. *pp*

Cl. picc. in mi b. *pp*

Cl. 1.2. in si b. *Solo.* *f* *pp*

Fag. 1.2. *dim.*

Trba. 1.2. in do. *Solo.* *mf* (con sord.) *marcato* *mf* *espress.*

Timp. *pp*

Arp. 1. *p*

Arp. 2. *p*

Vi. 1. *p* *pp*

Vi. 2. *p* *pp*

Vla. *unis.* *div.* *pp*

Vlc. *dim.* *mf*

Cb. *p* *pp*

Allontanandosi.

Fl. 1.2. *tr* *pp* *Rall.* *Solo* *tr* *pp* *morendo*

Cl. 1.2. in si b. *pp* *Solo* *tr* *pp* *morendo*

Fag. 1.2. *pp*

Trba. 1.2. in do. *pp* *Rall.*

Timp. *ppp*

Arp. 1. *pp* *pp*

Arp. 2. *pp* *pp*

Vi. 1. *pp* *div.* *Rall.*

Vi. 2. *pp*

Vla. *pp*

Vlc. *dim.* *tr* *pp* *con sordini* *morendo*

Cb. *pp* *ppp* *con sordini*

21

Fl. 1. *pp*

Cl. 1. in si b. *Solo lontano, dolente* *pp* *espr* *ancora più p* *3* *5* *mp* *espress.*

1. 2. *pp*

Fag. 3. *pp*

1. *tr* *ppp* *tr*

2. *ppp* *tr*

G. C. *ppp*

Arp. 2. *pp*

Vlc. div. *Lento.* *ppp* *fpp* *Rall.* *sempre più p perdendosi*

Cb. div. *ppp* *arco* *fpp* *sempre più p perdendosi*

21

22

Cl. 1. in si b. *pp* *3*

Cl. 1. in la. *p espress.* *più p* *pp* *Cl. 1. 2. mutano in La.*

1. 2. *pp*

Fag. 3. *pp*

Trbn. 1. 2. *con sordini* *p* *pp* *pp* *Sempre più lento.*

Trbn. 3. *p* *pp* *pp*

1. *tr* *ppp* *tr* *tr* *tr*

2. *ppp* *ppp*

Tam-tam. *p* *pp*

G. C. *ppp* *ppp*

Vlc. div. *pp* *ppp* *Sempre più lento.* *senza sordini*

Cb. *pp* *ppp* *senza sordini*

22

Allegro molto vivace. Giocoso.

Fag.3. *p* *cresc.*

Timp. *p* *cresc.*

T.m. *pp* *cresc.*

Tamb. *pp* *cresc.*

Arp.1. *mf* *cresc.*

Arp.2. *mf* *cresc.*

Vla.2. *pizz.* *mf*

Vlc.2. *mf* *cresc.*

Cb. *mf* *pizz.*

23

24

Cl.1.2. in la.

Fag.1.2. *mf*

Fag.3. *f* *mf subito*

1.3. Cor.in fa.

2.4. *mf*

Timp. *mf* *p subito*

T.m. *f*

Tamb. *f*

Trgl.

Arp.1. *f* *mf subito*

Arp.2. *f* *mf subito*

Vi.1. *uniso. arco* *mf*

Vi.2. *mf*

1. Vla.div. *Soli *)* *f marc.e giocoso* *mf*

2. *f* *mf subito*

1. Vlc.div. *Soli *)* *f marc.e giocoso* *mf*

2. *f* *mf subito*

Cb. *f* *mf*

24

25 *marcato*

Fl. 1.2. *mf*

Fl. 3. *mf marcato*

Cl. picc. in re. *mf marcato*

Cl. 1.2. in la. *p*

Fag. 1.2. *p* *marcato*

Fag. 3. *mf*

1.3. *p*

Cor in fa. *p*

2.4.

Timp.

Trgl.

Arp. 1.

Arp. 2.

Vl. 1. *p*

Vl. 2. *p*

1. *p* *più f*

Vla. div. *p* *più f*

2. *p* *più f*

1. *p* *più f*

Vlc. div. *p* *più f*

2. *p* *più f*

Cb. *div.*

25

26

Fl.1.2.

Fl.3.

Cl. pice.
in re.

Cl.1.2.
in la.

Fag.1.2.

Fag.3.

Timp.

Trgl.

Arp.1.

Arp.2.

Vi.1.

Vi.2.

1.

Vla. div.

2.

1.

Vlc. div.

2.

Cb.

26

U. E. 3234.

[illegible]

29

Fl. 1.2. *f* *ff* *brillante* *tr*

Fl. picc. *f* *ff* *brillante* *tr*

1.2. *f* *ff* *brillante* *tr*

Ob. 3. *f* *ff* *brillante* *tr*

Cl. picc. in re. *f* *ff* *brillante* *tr*

Cl. 1.2. in la. *f* *ff* *brillante* *tr*

Cl. b. in la. *f non troppo*

1.2. *f non troppo*

Fag. 3. *f non troppo*

C.-Fag. *f non troppo*

1.3. *f non troppo*

Cor. inf. 2.4. *f non troppo*

1.2. *f non troppo*

Trbando 3.4. *f non troppo*

Trbne. 12. *f non troppo*

Trbne. 3. Tb. *f non troppo*

Timp. *f non troppo*

Campi. *f*

T. m. *f non troppo*

Tamb. *f*

Trgl. *f*

Pi. G. C. (Piaiti nel modo ordinario ☉)

Arp. 1. *f* *fff*

Arp. 2. *f* *fff*

1.2. *f* *ff* *vivace* *tr*

VI. 2. *f* *ff* *vivace* *tr*

Vla. *f* *ff* *vivace*

Vlc. *f* *ff* *vivace*

Cb. *f* *ff* *arco* *vivace*

29 *f non troppo*

U. E. 3234.

32

Fl.1.2.

Fl. picc.

1.2.

Ob.

3.

Cl. in re.

Cl.1.2. in la.

Cl. b. in la.

1.2.

Fag.

3.

C. Fag.

1.3.

Cor. in fa.

2.4.

1.2.

Trba. in do.

3.4.

Trbne.1.2.

Trbne.3.

Tb.

Timp.

Campi.

T.m.

Trgl.

Pi.

G.C.

Arp.1.

Arp.2.

Vi.1.

Vi.2.

Vla.

Vlc.

Cb.

31

p

f

ff

ff

f

Fl. 1, 2. *ff* *mf*

Fl. picc. *ff* *mf*

1, 2. *ff* *mf*

Ob. 3. *ff* *mf*

Cl. in re. *ff* *mf*

Cl. 1, 2. in la. *ff* *mf*

Cl. b. in la. *ff* *mf*

1, 2. *ff* *mf*

Fag. 3. *ff* *mf*

C. Fag. *ff* *mf*

1, 3. *ff* *mf*

Corin fa. 2, 4. *ff* *mf*

1, 2. *ff* *mf*

Trba. in do. 3, 4. *ff* *mf*

Trbne. 1, 2. *ff* *mf*

Trbne. 3. *ff* *mf*

Tb. *ff* *mf*

Timp. *ff* *mf*

Campi. *ff* *mf*

T. m. *ff* *mf*

Tamb. *ff* *p*

Trgl. *ff*

Pi. G. C. *ff*

Arp. 1. *ff*

Arp. 2. *ff*

VI. 1. *ff* *mf*

VI. 2. *ff* *mf*

Vla. *ff* *mf*

Vlc. *ff* *mf*

Cb. *ff* *mf*

U. F. 3284.

33

Più mosso. Con impeto. Tempestoso.

Fl. 1. 2.

Fl. picc.

1. 2.

Ob.

3.

Cl. in re.

Cl. 1. 2. in la.

Cl. b. in la.

1. 2.

Fag.

3.

C-Fag.

1. 3.

Cor. in fa.

2. 4.

1. 2.

Trba. ind.

3. 4.

Trbn. 1. 2.

Trbn. 3. Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Arp. 1.

Arp. 2.

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

33

U. E. 8234

34

[illegible]

35 Assai vivace con brio e spirito.

35 Assai vivace con brio e spirito.

This musical score page contains measures 35 through 40. The tempo and mood are 'Assai vivace con brio e spirito.' The score is for a full orchestra, including Flutes 1 & 2, Oboes 1 & 2, Clarinet in E-flat (piccolo and register), Clarinet in B-flat 1 & 2, Bassoon 1 & 2, Bassoon 3, and Contrabassoon. Measures 35-38 feature a 'Soli.' section for the woodwinds, with a 'f' (forte) dynamic and a 'mordente' (trill) ornament. Measures 39-40 show the woodwinds playing a descending scale, with dynamics ranging from 'f' to 'mf' (mezzo-forte). The string parts (Bassoon 1 & 2, Bassoon 3, and Contrabassoon) provide a rhythmic accompaniment, with dynamics ranging from 'mf' to 'f'.

p Assai vivace con brio e spirito.

Assai vivace con brio e spirito.

Cor.1.3.
in fa

Trba.12.
in do.

Timp.

Arp.1.

Arp.2.

The musical score is for a piece titled "Assai vivace con brio e spirito." It features five staves: Cor.1.3. in fa, Trba.12. in do., Timp., Arp.1., and Arp.2. The Cor.1.3. part is in F major and begins with a rest, followed by a melodic line starting on F4. The Trba.12. part is in C major and begins with a rest, followed by a melodic line starting on C4. The Timp. part is in C major and begins with a rest, followed by a rhythmic pattern. The Arp.1. and Arp.2. parts are in C major and begin with a rest, followed by a rhythmic pattern. The score includes various musical notations such as dynamics (mf, p, marcato), articulation (accents), and phrasing (brackets, slurs).

Assai vivace con brio e spirito.

Assai vivace con brio e spirito.

Violin I: arco, *mf marc.*, pizz., *mf*, arco, *f*.
Violin II: *mf* div., *mf* unis., *f* div., *f*.
Viola: *mf* div., *mf* unis., *f* div., *f*.
Violoncello: *p* *mf* pizz., *f*.
Contrabasso: *p* *mf* pizz., *f*.

37

U. E. 3234.

38

[illegible]

Stringendo.

Fl. 1.2.

Fl. picc.

1. 2.

Ob.

3.

Cl. picc.
in re.

1. 2. Cl.
in la.

Cl. b.
in la.

1. 2.

Fag.

3.

C. Fag.

Stringendo.

1. 2.

Cor. in fa.

3. 4.

1. 2.

Trba.
in do.

3. 4.

Trbne 1. 3.

Trbne 3.
Tb.

Timp.

G. C.

Stringendo.

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

Fl. 1.2.

Fl. picc.

1.2. Ob.

Solo *ff staccatissimo sempre*

3. Ob.

Cl. 1.2. in re.

Cl. 1.2. in la.

Cl. b. in la.

1.2. Fag.

3. Fag.

1.3. Cor. in fa.

2.4. Cor. in fa.

1.2. Trba. in do.

3.4. Trba. in do.

Tamb.

Trgl.

Pi.

Vi. 1.

Vi. 2.

Vla.

Vcl.

disperato non div.

arco fff

ff

unis. arco fff disperato

arco fff

41

U F 3234

Furioso.

[illegible]

Fl. 1. 2. *pp* *dim. e rall. poco a poco -*

Fl. picc. *mf* *pp*

1. 2. Ob. *mf* *pp*

3. *mf* *pp*

Cl. picc. in re. *p*

Cl. 1. 2. in la. *mf* *pp* *senza trillo.* *mf* *ppp*

Cl. b. in la. *p* *mf* *pp*

1. 2. Fag. *p* *mf* *pp*

3. *p* *mf* *pp*

C. Fag. *p* *mf* *pp*

1. 3. Cor in fa *f* *ppp* *dim. e rall. poco a poco -*

2. 4. *f* *ppp*

1. 2. Trba. in do. *p* *pp* *ppp*

3. 4. *f* *ppp*

Trbne. 1. 2. *f* *ppp*

Trbne. 3. *f* *ppp*

Tb. *f* *ppp*

Timp. *sf poco* *ppp*

T. m. *p* *mf* *ppp*

Tam-tam. *pp* *ppp*

Pi. *ppp*

G. C. *ppp*

VI. 1. *dim. e rall. poco a poco -*

VI. 2. *dim. e rall. poco a poco -*

Vla. *dim. e rall. poco a poco -*

Vlc. *ff* *f* *sf* *dim. poco a poco*

Cb. *ff* *f* *sf* *dim. poco a poco*

44

- ritornando - - al -

Timp. *p* *ppp*

G. C. *f* *ppp*

Vlc. *f* *ppp*

Cb. *f* *ppp*

45 **Tempo I. (anzi un poco meno mosso per cominciare.)***)

Cl. 1. 2. in la. *Soli.*

Cl. b. in la. *pp* *mf espress.*

1. 2. *mf espress.*

Fag. *Solo.*

3. *mf espress.*

3. Cor. in fa. *mf espress.*

Timp. *mp*

G. C. *ppp*

Arp. 1. *p*

Vlc. div. *p* *mf espress. marcato*

Cb. div. *pp* *mf pizz.*

45 *pp* *mf pizz.*

46

Cl. 1. 2. in la.

Cl. b. in la.

1. 2. *mf*

Fag. *f*

3. *f*

3. Cor. in fa. *f*

Timp. *f*

Arp. 1.

Vla. div. *mf*

Vlc. div. *mf* *unis.*

Cb. div.

46

*) **Tempo I** sottintende l' „*Allegro molto vivace. Giocoso.*“ del principio del Finale.

Crescendo e stringendo. -

[illegible]

49

Fl. 1.2.

Fl. picc.

1. 2.

Ob.

3.

Cl. picc.
in re.

Cl. 1.2.
in la.

Cl. b.
in la.

1. 2.

Fag.

3.

C-Fag.

1. 3.

Cor. in fa.

2. 4.

1. 2.

Trba. in do

3. 4.

Trbne. 12.

Trbne. 8.

Tb.

Timp.

T. m.

Pi.

Arp. 1.

Arp. 2.

VI. 1.

VI. 2. div.

Vla. div.

Vlc. div.

Cb.

51

Fl. 1.2. *sf* *cresc.*

Fl. picc.

1. 2. *sf* *cresc.*

Ob. 3. *sf* *cresc.*

Cl. picc. in re. *sf* *cresc.*

Cl. 1.2. in la. *sf* *cresc.*

Cl. b. in la. *sf* *cresc.*

1. 2. *sf* *cresc.*

Fag. 3. *sf* *cresc.*

C.-Fag. *sf* *cresc.*

1. 3. *sf* *cresc.*

Cor. in fa. 2. 4. *sf* *cresc.*

1. 2. *f espress.*

Trba. ind. 3. 4. *f* *cresc.*

Trbne. 1.2. *pp*

Trbne. 3. Tb. *pp* *cresc.*

Timp.

T. m.

gendo molto.

Vl. 1. div. *cresc.*

Vl. 2. div. *cresc.*

Vla. div. *cresc.*

Vlc. div. *cresc.*

Cb. *cresc.*

Fl. 1. 2.

Fl. picc.

1. 2.

Ob.

3.

Cl. picc.
in re.

Cl. 1. 2
in fa.

Cl. 3
in fa.

1. 2.

Fag.

3.

C-Fag.

1. 3.

Cor. in fa.

2. 4.

1. 2.

Trba in do.

3. 4.

Tb.

T m

VI. 1.
div.

VI. 2.
div.

Vla. div.

Vlc.

Cb.

Fl. 1. 2.

Fl. picc.

1. 2.

Ob.

3.

Cl. picc.
in re.

Cl. 1. 2.
in la.

Cl. b.
in la.

1. 2.

Fag.

3.

C.-Fag.

1. 3.

Cor. in fa.

2. 4.

1. 2.

Trba. in do.

3. 4.

Trbne. 1. 2.

Trbne. 3.
Tb.

T. m.

Pi.
(colla mazza)

VI. 1.
div.

VI. 2.
div.

Vla. div.

Vlc.

Cb.

This page of a musical score, numbered 57 in the top right corner, contains staves for various instruments. The woodwind section includes two flutes (Fl. 1. 2.), a piccolo (Fl. picc.), two oboes (Ob. 1. 2.), three oboes (Ob. 3.), a piccolo clarinet in D (Cl. picc. in re), two clarinets in A (Cl. 1. 2. in la), a bass clarinet in A (Cl. b. in la), two bassoons (Fag. 1. 2.), three bassoons (Fag. 3.), and a contrabassoon (C.-Fag.). The brass section includes three cornets in F (Cor. in fa. 1. 3., 2. 4.), two trumpets in D (Trba. in do. 1. 2., 3. 4.), two tenor trombones (Trbne. 1. 2.), three tenor trombones and tubas (Trbne. 3. Tb.), and a mace (T. m.). The percussion section includes a snare drum (Pi.) with the instruction '(colla mazza)'. The string section includes two violins (VI. 1. div., VI. 2. div.), a viola (Vla. div.), a cello (Vlc.), and a double bass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *fff* and *marcato molto*. The key signature is D major, and the time signature is 4/4.

53

Fl 1.2.

Fl picc.

1.2.

Ob.

3.

Cl. picc.
in re.

Cl. 1.2.
in la.

Cl. b.
in la.

1.2.

Fag.

3.

C-Fag.

1.3.

Cor. in fa.

2.4.

1.2.

Frba.indo.

3.4.

Trhne.1.2.

Trhne.3.

Th.

Timp.

T m.

Tamb.

Trgl.

Pi.
(nel modo ordinario)

Co. C.

Arp. 1.

Arp. 2.

VI 1.

VI 2.

Vla.

Vlc.

Ch.

Senza allargare.

espr.

cresc.

fff marcatisissimo

53

54

U. E. 3234.

Fl. 1. 2.

Fl. picc.

1. 2.
Ob.

3.

Cl. picc.
in re.

Cl. 1. 2.
in la.

Cl. b.
in la.

1. 2.
Fag.

3.

C-Fag.

1. 3.
Cor. in fa.

2. 4.

1. 2.
Trba. in do

3. 4.

Trbne. 1. 2.

Trbne. 3. 4.
Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Pi.
G. C.

Arp. 1.

Arp. 2.

VI. 1.

VI. 2. div.

Vla.

Vlc.

Cb.

Fl. 1. 2.

Fl. picc.

1. 2.
Ob.

3.

Cl. picc.
in re.

Cl. 1. 2.
in la.

Cl. b.
in la.

1. 2.
Fag.

3.

C-Fag.

1. 3.
Cor in fa.

2. 4.

1. 2.
Trba in do.

3. 4.

Trbne 1. 2.

Trbne 3.
Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Pi.
G. C.

Arp. 1.

Arp. 2.

VI. 1.

VI. 2. div.

Vla.

Vlc.

Cb.

Senza affrettare!

marcatissimo

marcatissimo

Senza affrettare!

U. E. 3234.

U. E. 3234.

Fl. 1.2.

Fl. picc.

1.2.
Ob.

3.

Cl. picc.
in re.

Cl. 1.2.
in la.

Cl. b.
in la.

1.2.
Fag.

3.

C. Fag.

1.3.
Cor. in fa.

2.4.

1.2.
Trb. in do.

3.4.

Trb. 1.2.

Trb. 3.
Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Pi.
G. C.

Arp. 1.

Arp. 2.

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

lunga

A tempo vivace; stringendo=

Fl.1.2. *mf subito possibile ff*

Fl.picc. *mf subito possibile ff*

1.2. *mf subito possibile ff*

Ob. 3. *mf subito possibile ff*

Cl.picc. in re. *mf subito possibile ff*

Cl.1.2. in la. *mf subito possibile ff*

Cl.b. in la. *mf subito possibile ff*

1.2. *mf subito possibile ff*

Fag. 3. *mf subito possibile ff*

C-Fag. *mf subito possibile ff*

1.3. *mf subito possibile ff*

Cor.in fa. 2.4. *mf subito possibile ff*

1.2. *mf subito possibile ff*

Trbaindo 3.4. *mf subito possibile ff*

Trbne.1.2. *mf subito possibile ff*

Trbne.3. Tb. *mf subito possibile ff*

Timp. *mf subito possibile ff*

Campi. *mf subito possibile ff*

T.m. *mf subito possibile ff*

Tamb. *mf subito possibile ff*

Trgl. *mf subito possibile ff*

Pi. *mf subito possibile ff*

G.C. *mf subito possibile ff*

Arp.1. *mf subito possibile ff*

Arp.2. *mf subito possibile ff*

VI.1. *mf subito possibile ff*

VI.2. *mf subito possibile ff*

Vla. *mf subito possibile ff*

Vlc. *mf subito possibile ff*

Cb. *mf subito possibile ff*

lunga arco

pizz. arco

veloce

div. pizz.

unis. arco

Piatti soli

Piatti e Cassa.

A tempo vivace; stringendo=

U. E. 3234.

Coda. Tutto colla più gran forza sino alla fine.
Allegro con fuoco, e sempre stringendo.

Fl. 1. 2. *stacc.*

Fl. picc.

1. 2. *stacc.*

Ob. *stacc.*

3. *stacc.*

Cl. picc. in re.

Cl. 1. 2. in la. *stacc.*

Cl. b. in la.

1. 2. *stacc.*

Fag. *stacc.*

3. *stacc.*

C. - Fag. *sf*

marcato

marcato

marcato

marcato

marcato

Coda. Tutto colla più gran forza sino alla fine.
Allegro con fuoco, e sempre stringendo.

1. 3. *Soli.*

Cor. in fa. *fff*

2. 4. *stacc.*

1. 2. *Soli.*

Trba. ind. *fff*

3. 4. *stacc.*

Trbne. 1. 2. *sf*

Trbne. 3. *sf*

Tb. *sf*

Timp. *sf*

T. m. *sf*

Tamb. *fff*

Trgl. *fff*

Pi. *Piatti Soli.*

G. C. *Solo.*

Piatti e cassa

Soli.

fff squillante

fff squillante

fff squillante

fff squillante

fff squillante

Arp. 1. *fff* (in la : magg.)

Arp. 2. *fff* (in la : magg.)

Coda. Tutto colla più gran forza sino alla fine.
Allegro con fuoco, e sempre stringendo.

VI. 1. *pizz.*

VI. 2. *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *pizz.*

arco

arco

arco

arco

arco

Fl. 1. 2.

Fl. picc.

1. 2.

Ob.

3.

Cl. picc.
in re.

Cl. 1. 2.
in la.

Cl. b.
in la.

1. 2.

Fag.

3.

C.-Fag.

1. 3.

Cor. in fa.

2. 4.

1. 2.

Trb. in do.

3. 4.

Trb. 1. 2.

Trb. 3.

Tb.

Timp.

T. m.

Tamb.

Pi.
G. C.

Arp. 1.

Arp. 2.

VI. 1.

VI. 2.

Vla.

Vlc.

Cb.

sempre ff

pizz. m.s.

arco

3

sempre simile

U. E. 3234.

Fl. 1. 2.

Fl. picc.

1. 2.
Ob.

3.

Cl. picc.
in re.

Cl. 1. 2.
in la.

Cl. b.
in la.

1. 2.
Fag.

3.

C. - Fag.

1. 3.
Cor in fa.

2. 4.

1. 2.
Trba.indo.

3. 4.

Trbne. 1. 2.

Trbne. 3.
Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Pi.
G. C.

Arp. 1.

Arp. 2.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

Fl. 1. 2.

Fl. picc.

1. 2.

Ob.

3.

Cl. picc.
in re.

Cl. 1. 2.
in la.

Cl. b.
in la.

1. 2.

Fag.

3.

C.-Fag.

1. 3.

Cor. in fa.

2. 4.

1. 2.

Trba. indo.

3. 4.

Trbne. 1. 2.

Trbne. 3.

Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Pi.
G. C.

Arp. 1.

Arp. 2.

Vi. 1.

Vi. 2.

Vla.

Vlc.

Cb.

f
Vertiginoso.

f
mf

f
secco

f
Vertiginoso.
il più rapidamente possibile

62

breve *)

Fl. 1.2.

Fl. picc.

1. 2.
Ob.

3.

Cl. picc.
in re.

Cl. 1.2.
in la.

Cl. b.
in la.

1. 2.
Fag.

3.

C. Fag.

1. 3.
Cor. in fa.

2. 4.

1. 2.
Trba. in do.

3. 4.

Trbne. 1.2.

Trbne. 3.
Tb.

Timp.

Campi.

T. m.

Tamb.

Trgl.

Pi.
Gr. C.

Arp. 1.

Arp. 2.

VI. 1.
div.

VI. 2.
div.

Vla. div.

Vlc. div.

Cb.

63

glissando ad libit. *ff*

glissando ad libit. *ff*

*) Court. Kurz. breve *)

U. E. 8284.

63

This page of a musical score, numbered 74, contains staves for the following instruments and sections:

- Fl. 1.2.
- Fl. picc.
- 1.2. Ob.
- 3.
- Cl. picc. in re.
- Cl. 1.2. in la.
- Cl. b. in la.
- 1.2. Fag.
- 3.
- C. Fag.
- 1.3. Cor. in fa.
- 2.4.
- 1.2. Trba. indo.
- 3.4.
- Trbne. 1.2.
- Trbne. 3. Tb.
- Timp.
- Campi.
- T. m.
- Tamb.
- Trgl.
- Pi. Gr. C.
- Arp. 1.
- Arp. 2.
- VL 1. div.
- VL 2. div.
- Vla. div.
- Vlc. div.
- Cb.

The score is written in 4/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *pp*, *ff*, and *secco*. The woodwind and brass sections play complex rhythmic patterns, while the strings provide a steady accompaniment. The percussion section includes timpani, cymbals, triangle, and snare drum. The harp parts are indicated by diagonal lines across the staves.

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